FS

Film Studies

A Level

Film Studies

Unit F631

Exemplar candidate answers (summer 2014)

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CONTENTS

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SECTION A – CONTEMPORARY ENGLISH LANGUAGE FILM, QUESTION 1

The focus for questions in Section A is on the seven frameworks for analysis (FFAs) documented in the specification. Each question set will focus on one or more of these seven FFAs. Q1 focuses on the framework of genre. It is very important that students identify what framework(s) are being tested in the question they are choosing.

The use of the phrase 'to what extent' at the beginning of the question is a signal to students that they should engage in a debate within the totality of their response to the question. When engaging in a debate students need to realise that it is the quality of their debate that will inform how successful their response is. In addition to this, questions in this section will always require students to draw upon textual evidence informed by understanding of the micro–technical elements (Pg 8, AS/A Level Film Studies Specification). The quality and quantity of these features will also contribute to determining how successful the response is.

Question 1   To what extent does your knowledge of the codes and conventions of film genres aid your understanding of the films you have studied?

[40]

SAMPLE ANSWER: QUESTION 1 – MID LEVEL 3 RESPONSE

1	A	Codes and conventions are used in both of the films I studied – Fish Tank (Arnold: 2009) and My Brother the Devil (Hosaini: 2012).
		~~In Fish Tank's opening sequence – during the scene of the 'head but'~~
		Fish Tank's opening sequence introduces the audience to a conventional setting for a social realist film in the 'headbutt scene' Mia is framed ~~separately~~ individually ~~from her eyeline~~ as the camera cuts to the group of girls dancing in front of her. Mia's eyeline match and facial expression portray her mockery and isolation which makes the audience feel sympathetic towards her.

Yet, as she stands and attacks the girl the camera's close tracking of her actions makes us feel repulsion. However because of Arnold's intrusive camera style we are left to feel on Mia's side. handheld

This use of ^close tracking of the protagonist is a convention for the social realist genre and it aids in creating an attachment with the young female etta: protagonist.

Addit: In a similar way MBTD uses close tracking as Hosaini wanted the audience to see "their sweat and pores" yet. In the MBTD opening sequence - a mi combination of Black and white photographs with the first scenes of the film, Hosain Hosaini uses close-up shots to crowded shots to when Mo is walking outside school to create the realism scene

showing the audience he is young and innocent which we assume because of his costume - his school uniform. Additionally, his the black and white photographs which are an unconventional feature of the social realist genre, portray the conventional themes of the genre such as: alcohol, drugs, gangs and weapons.

The photographs help to aid the understanding of the film by foreshadowing themes that will appear later on. Moreover, this could be a reference to 'La Haine' a french film that inspired Hosaini to do MBTD and its seen as the prequel. This would be a sub uncoventional as social realist films don't tend to have sequels.

In Fish Tank's 'piggy back' scene
Arnold uses unconventional features that aid the
understanding of the film. In the scene a hand
held close up tracks Mia and Connor as they
walk, the so diegetic sound of his breathing
and footsteps are emphasized filling the whole
scene. As he keeps walking Mia's facial
expressions are ambiguous that create tension in
the audience - the handheld camera then
tracks slowly towards her focusing on the
facial expressions as the high key lighting
gradually changes to low key until
completely black. This memorable scene

challenges the convention of the genre.
First by its use of foley diegetic sound that
take away realism of the film also because
of the use of slow-motion as he walks
and lastly because of the high-key lighting.
However, the change of high key lighting
to low key it could be interpreted as a
metaphor of Mia's feelings and how they
are changing from the necessity of a paternal
figure in Connor to a growing sexual desire.

As a whole the challenged elements create
a tense and awkward scene for the audience.

Likewise, MBTD uses a & "precise visual style"
for its film. Seen in the wide shots of Mo
com

Likewise, MBTD uses unconventional features to
create a mood for the audience in its opening

scene, this or two three close ups are used to cut from Mo's bike an overhead shot of Mo's bike, then his face [a close up] and an eyeline match cuts to the stay [a building]. This short scene uses less saturated tint seen in both films (Fish Tank and MBTD) and a soft-focus that creates a dreamy like effect combined with Mo's happy joyful facial expressions and soft non-diegetic score create connote his innocence as well as his the positive outlook he has of his council estate.

This is an unconventional feature as most social realist films depict their settings as grey and sombre to connote Britains dingy weather.

However since both directors uses use high key lighting and vivid tint it's arguable that this is a development of the genre and therefore a new conventions.

Ultimately, Fish Tank uses diegetic soundtracks that help understand the character's lives or situations. For instance, in the last scene when Mia says goodbye to her mother - a wide shot is used to frame the three girls dancing. In this scene Arnold uses a less intrusive camera style and the diegetic soundtrack 'Life's a Bitch - Nas?' emphasize the is used to say the final goodbye the characters don't actually say to each other. In addition, the wide shot reveals a messy living room with a dated T.V prop and old decoration that just emphasizes the disorganised lifestyle from which Mia is trying to escape from. This It's the use of these micro-elements with conventional mise-en-scene and sound that

help the audience understand the character's situation.

Lastly, & in MBTD when Mo is asked to join the DMG gun, individual framing is used to separate the three gang members & from Mo. ~~His midsl~~ Mo's midshot uses ~~shallow~~ shallow focus, by focusing on him whilst Sonya's drug taking is in shallow focus.

~~Id~~ This scene is important due to its conventional mise-en-scene such as the table full of drugs, alcohol bottles and stacks of money that is seen on the ~~midst~~ wide shot of the three gang members.

Alongside with their costume ~~that was~~ - they all wear some form of black clothing foreshadowing their danger ~~and~~ whilst Mo wears light grey and purple highlighting his naivety.

Furthermore their informal dialogue such as: 'cuz' and "innit" as well as their ~~for~~ repetitive use of the phrase "man to man" serve to show their stereotypical representation of gang members ~~usually seen~~ in conventionally used in this genre that helps audience to understand.

Finally in MBTD's ending ~~to~~ a wide shot is used to show the two brothers' ~~sit~~ backs - It ~~can~~ is representative of the films, ~~this~~ precise visual style and in a similar way to Fish Tank it shows the camera's less ~~close~~ - intrusive shots which is done to ~~po~~ depict the films' open endings - also conventional on the social-realist genre.

Mark – 27 marks.

COMMENTARY

What the candidate did well

The student has produced a response which shows a thorough knowledge of the films studied and a good command of technical codes and terminology – two fundamentals to achieving a successful outcome to this section, as is detailed above. The student offers a good range of textual evidence from the two films and their coverage of the films is generally well balanced.

How the answer could be improved

The student is clearly mindful of the terms of the question and makes a number of attempts to directly address the question set. While they do so, these parts of the response are somewhat underdeveloped – and this is the key reason why this is a level 3 response but not a level 4 response. In order to move into level 4, the student would have needed to explain more fully how generic codes and conventions impacted upon their understanding, rather than being able to identify the use of textual features as hallmarks of the genre.

SAMPLE ANSWER: QUESTION 1 – HIGH LEVEL 3 RESPONSE

version in which similar narrative structure occurs. The theme of authorship is clearly highlighted here as these are two individual directors take on the same narrative and it's intriguing to witness the difference in style. This crime genre film uses the theory of Strauss' Binary oppositions heavily

throughout to develop meaning between characters and situations. The first use of Binary opposition is used when we see Pinky murdering Hale under the pier. The juxtaposition between the fairground and children on the pier and the wrestling of a murder scene below creates a real sense of verisimilitude within the actual location of Brighton. This effect is also aided by the binary contrast between the exaggerated high key lighting above the pier and low key below to in turn reflect the individual situations. The idea of contrapunt is also introduced as we can still hear the diegetic squeals of children and the struggle of Hale almost simultaneously. In terms of cinematography this scene is very complex and interesting to analyse.

The idea of the fact that there is essentially a crime thriller movie immediately introduces connotations of guns and low-key lighting to form tension and develop a response from the audience. 'Brighton Rock' certainly has these qualities and allows us to understand some decisions made by Rowan Joffe in terms of the constant changes between light and dark.

The theme of binary oppositions can also be seen in the record booth scene between the protagonist characters Pinky and Rose. The toxic signifiers of acid on their relationship had been highlighted all along which doesn't bode well for their relationship. Rose is a cradle catholic and Pinky essentially a murderer, the binary opposition can be seen in these characters through their costume choices as Pinky opts for dark navy suits and Rose mainy pastel colours which could be an indication of their two fates. The use of this sutures the audience into the narrative and character emotions and therefore provokes an emotional response as things come crashing down at the end.

Saul Dibb's 2009 film 'Bullet Boy' instantly introduces lazy comparisons to John Singleton's drama 'Boyz N The Hood' but more closely suited to the hard hitting french pic 'La Haine' (1995) due to the focus on youth culture and crime. Similarly to BR this film is very much a crime genre film although it is less stylish.
The film begins with an establishing shot of a 'plain american' nose/long shot of Ricky, it is soon revealed that he is incarcerated. This then cuts to a title scene of 'Bullet Boy' and then a very similar shot of a young boy lying in his bed — this juxtaposition between the two scenes instantly highlights to the audience that there is going to be a link between these two characters. It is later revealed that these two are brothers

and they become the protagonists throughout the film. As the film progresses, we see that the film becomes less about Ricky's desperate fight for freedom but a focus on ensuring that his younger brother Curtis doesn't follow in his footprints.

The use of mise-en-scene clearly highlights the genre and brings a sense of verisimilitude to the situation as it reflects the environment of suburban East London as a concrete jungle. We see the costumes focused around tracksuits and gold jewelry which to any viewer highlights a 21st century 'gangsta' film.

The scene of the dogs death seems to be the only scene related to Ricky that has high-key lighting used. This is a signifyer to the audience about showing that maybe for characters like Ricky peace will only be found in death therefore explains why Saul Dibb has used such high key lighting. As well as this, in the death of Wizdom

scene, we can see the use of low key lighting when we see Ricky as a sign that only negatives things are to come for him — I think this chiaroscuro is reflected in the fact that Ricky dies through a murder at the main station.

Overall, I feel as though authorship is a very key code and convention of genres as it explains how even if films have two very different genres they can be portrayed very differently to suit the audience and depict the narrative.

Mark – 30 marks.

COMMENTARY

What the candidate did well

The student has produced a response which shows a thorough knowledge of the films studied and a good command of technical codes terminology – two fundamentals to achieving a successful outcome to this section, as is detailed above.   From a range of comments in the response, it becomes clear that the student has a firm understanding of the crime genre and is able to draw comparisons between the two chosen films and identify differences to other films – for example between Bullet Boy and Boyz N The Hood. The student offers a good range of textual evidence from the two films mostly anchored around the concept of binary oppositions.

How the answer could be improved

The student is clearly mindful of the terms of the question and makes a number of attempts to directly address the question set. While they do so, these parts of the response are somewhat underdeveloped – and this is the key reason why this is a level 3 response but not a level 4 response. In order to move into level 4, the student would have needed to explain more fully how generic codes and conventions impacted upon their understanding, rather than being able to identify the use of textual features as hallmarks of the genre. hallmarks of the genre.

SAMPLE ANSWER: QUESTION 1 – LOW LEVEL 3 RESPONSE

Laura. Also have the antagonist which is the pin and the helpers The Brain for Brendan and Tug for the Pin. So this film has all the characters a film noir film has. Also is a love/detective film.
* Non linner namtive / Jumping homes.

Another film thats a film noir is 'Sin city' Directed and wrote by Frank Miller is in 2005. Again you have Marv the protagonist detective guy who only wants to do right but gets put in some sticky situations. The femme fatale Idumygoldy and Wendy the twins. The Daughter/ beautiful Nancy, Antagonist Yellow bastard and the helper kevin. The difference between this and brick is that this is in black and white and so the set gives it away that its film noir with the urban cities and dark spaces allys, smoke. Theres also alot of smoking in Brick, Sin city and Double Indemnity which ill get to in a minuite which is ment to show a sign of sexyness and power and was used in most noir films to show character and relation styes, arrr in the film also could tell if it's more than one hybrid such as love/thriller thriller this film. Double Indemnity 1944 is an amazing film to relate the codes and conventions to Walter (protagonist) Phylis (Femme fatale) alot of smoking, alot of dark streets really shows character within the film.

Venissian blinds to show danger shadows to hide peoples real inner truth.

All these films have a subjective voice over which noir / neo noir films mostly have throughout the film which is always the detective / protaganist talking so its like we are inside their mind and film noir always gives us hints so we find out before the protaganist because we have non linear narritives to help us see whats happened before now like in "La Confidencal.." when it shows the end at the beginning of the film and

Everyone could say its a genre or a style but in this case I don't see the difference I think its a genre and a style.

The dead guy is doing a subjective voice over throughout the film to tell the story

Mark – 26 marks.

COMMENTARY

What the candidate did well

The response shows a secure knowledge of the texts chosen and is able to demonstrate an understanding of the conventions of film noir across the response as a whole. Also, the student shows an understanding of the terms of question chosen and attempts to engage with the question. For these reasons, the response just about achieves a level 3.

How the answer could be improved

To progress further through the mark scheme – higher into level 3 and beyond – the response would need to consider in greater detail the impact of generic codes and conventions in developing personal understanding of the films chosen. This could be supported through a more detailed, forensic examination of examples from the films.

SAMPLE ANSWER: QUESTION 1 – HIGH LEVEL 2 RESPONSE

1	A	

~~Children of men~~ The codes and ~~&~~ conventions of a dystopian science fiction film consist of current social issues that have been exaggerated to catch the attention of the target audience in order to address these social issues. For example, in the film Children of men social issues such as immigration, economic downfall and police protection have been exaggerated to express the danger of these issues going out of hand. Children of men shows the audience how immigration issues could escalate into racism, and that economic problems are issues that need to be dealt with. Key aspects of the dystopian sci-fi genre include futuristic aspects, such as big screens in London, and futuristic cars, however these aspects are submerged with ~~everyday~~ aspects from the present day, such as normal open and close doors, and a present day dress code. The use of present day aspects connotes realism and therefore the audience can relate to the film, and the issues it presents.// Skyfall is a typical "Bond" film, packed with unrealistic fight scenes, such as the motorbike chase and train fight at the begining of the film, which link into the genre of typical action films, with codes and conventions of guns and high-tech gadgets such as the ear-pieces used to communicate with. ~~However~~ However, in

1	A	SkyFall there is a lack of extreme gadgets connoting that the genre in itself is moving away from the typical over exaggerated, larger than life "Bond" films. James Bond himself is shown to have issues and weakness, turning to alcohol and medication. He is shown to have aged connoting that the genre of typical bond films is aging, maturing and becoming more realistic. The use of diegetic ambient sound of guns and other weapons in SkyFall link to the typical action film genre and keeps to the stereotyped "Bond" films.
		Children of Men uses cinematic styles, such as Cinema verite to connect the audience to the film. When the Camera tracks behind Theo, the audience is shown graffitie on the walls of "the human project" Connoting an anti-government issue. The treatment of the "fuggees" is linked with the Nazi treatment of Jews, and this links to the dystopian genre representing the exaggeration of current social issues of anti-immigration.

Mark – 23 marks.

COMMENTARY

On first glance, this response looks very appealing. However, it too quickly becomes exhausted, hence the level 2 mark awarded.

What the candidate did well

The students makes some good points, particularly on Children of Men, but is unable to develop the response.

How the answer could be improved

To be able to progress further through the mark range, students need to be able to sustain their argument and do so by linking their argument to relevant textual examples from specific sequences or scenes in relation to the focus of the question which is genre and / or by exploring the impact of major characters.

SAMPLE ANSWER: QUESTION 1 – HIGH LEVEL 2 RESPONSE

1	a	

The knowledge of codes and coventions for film genres help aid my ~~und~~ understanding of films I have studied. By splitting it up into smaller parts some of the coventions which are usually used in Spy genre movies are violence, gun play, hero/villian and an False ending.

~~In Skyfall they ar~~

In the movie James bond Skyfall they used very common spy coventions like Gadgets, temptress and male dominants. Male dominants is shown throughout the movie of Skyfall an example of this in the film is when M has to rely on bond saving her before Silver ~~s~~ kills her but bond relys on just himself when ~~he's~~ in a dangerous situation. Another spy covention which is used is ~~when~~ danger/shock, the danger/ shock in Skyfall is when Important Informati of everyone identy was stolen and bond had to retrieve it back before it got released to the public during this intensive chase James bond gets shoot and the audience asume he is dead. Finally the last spy film covention which I recorgnised in the film I studied was false ending this is shown when bond ~~appli~~ applies to rejoin the ~~gp~~ government organisation after being shot and he is

unfit to rejoin this makes the audience think he never be able to work for the MI5 ever again, but this soon changes when M lies for him to get him back into action.

An second film which I have studied and going to reser to main spy film coventions. is "Hanna". The first covention which I'm going to speak about is male dominants even though hanna is the main character she listens to her father and does what he says showing that he is more superior, but later on in the film hanna gains independences and decides she just wants to be normal instead of being a killing machine who the government wants dead. An second spy covention which is shown is violence from start to the end. Hanna got into fights which she didn't want to an example of this is when the boy tried to kiss hanna but she is not use to this kind of stuff so she gets him into an armlock for self-defence even though the boy meant no harm its Just how shes be trained to handle situations, the last spy covenion which I'm going to be talking about in this movie is. False ending this is when Erik (her fake father) and Hanna have nearly came to the end of their mission then

suddenly Erik gets shot trying to protect Hanna.

The last Film which I'm going to talk about which helped my knowledge of films was TTS (tinker taylor spy) this movie was different from the other two because its not all about gunplay, fighting and violence but more on the office side on who solves the problems and to find out who the mole is. The convention false end was shown the most in this Film because of how every minture of the Film it was changing peoples aspectives on who is the mole. The second spy convention which I'm going to be talking about is hero/villian the hero in this film will be most pointed at George and the villian is mysterious and an asumption for the viewers until the end making the plot twisted as possible. Finally the last convention which helped my understanding of films was the government. this was shown because it was about a Government spy organisation who had a mole who was leaking information and the whole point of this was to find who it was.

As my conclusion I would say all three spy films which I've studied contain genric spy conventions/codes. All three movies

is about how they work as a spy for the government but the film hanna is working against it. As my finally summary I would say I've learnt a wide knowledge/understanding for films and have shown it throughout my answer.

Mark – 22 marks.

COMMENTARY

What the candidate did well

The student is able to demonstrate an understanding of a range of generic conventions and is able to link those generic conventions to some examples from the films studied – key reasons in this response achieving level 2.

How the answer could be improved

To be able to progress further through the mark scheme, the response would need to be more analytically oriented – the discussion of the chosen films shows a tendency towards the descriptive. As has been mentioned above, a key skill for this section is the ability to focus on specific elements of the chosen films and apply some of the tools of textual analysis in relation to the focus of the question – this is largely absent here.

SECTION A – CONTEMPORARY ENGLISH LANGUAGE FILM, QUESTION 2

The focus for questions in Section A is on the seven frameworks for analysis (FFAs) documented in the specification. Each question set will focus on one or more of these seven FFAs. Q2 focuses on the framework of authorship. It is very important that students identify what framework(s) are being tested in the question they are choosing.

The use of the phrase 'how far do you agree' in the question is a signal to students that they should engage in a debate within the totality of their response to the question. When engaging in a debate students need to realise that it is the quality of their debate that will inform how successful their response is. In addition to this, questions in this section will always require students to draw upon textual evidence informed by understanding of the micro–technical elements (Pg 8, AS/A Level Film Studies Specification). The quality and quantity of these features will also contribute to determining how successful the response is.

Question 2.

'Film is a collaborative art – a film has many authors beside the director'. With reference to the films you have studied, how far do you agree with this statement?

[40]

SAMPLE ANSWER: QUESTION 2 – HIGH LEVEL 4 RESPONSE

~~The studies of the films would have had a big influence~~

With Don't Be Afraid of the Dark it wasn't so much the director that was seen as the auteur, it was the executive producer Del Toro. Though in some films it is the director that are well known and who puts their 'stamp' on the film - for example Wes Craven is a popular director known especially for his input in the slasher horror genre with films like Scream and Nightmare on Am Street or Tim Burton known for his gothic horror style films like Corpse Bride and Edward Scissor Hands - that isn't the case in either of the two films I have studied.

Del Toro is notorious for his views on fairytales in horror, often looking/presenting fairies or the supernatural to be harmful, especially to children. There is a scene near the beginning of the film when Sally is sat in the garden and she wanders off to the woodland area. Marco Beltrami's sound motif of the distorted lullaby slowly fades in as Sally walks father away from her parents. We then hear the diegetic sound of the creatures whispering Sally's name, drawing her in. Along with the eerie music, the cross-cut back

to her parents not knowing where she is, and the use of ~~her~~ her red dress makes the audience realise that Sally is in danger and the fairylike creatures are harmful to her.

The ~~film studios~~ *Film studios* have also had a big influence over the film, especially Hammer Horror with The Woman In Black. Hammer Horror was very popular during the 50s, 60's and 70's and is known for the gothic musicals and eerie abandoned locations it often uses in films (e.g Dracula)* The Woman in Black is set in a village man

as Cynthia Gifford and the Woman in Black so often seen is Eel Marsh House, a gothic mansion away from the village separated by a marsh. The first time we see the house is in establishing shot from above which highlights how ~~far~~ secluded it is and gray/blue filters are employed to make it look cold and isolated. The first time we are with kipps are here, and we see the house we're looking at it from a low angle shot, this emphasises how threatening it is and makes it appear bigger. The props inside the house are also very effective, for example the 'see no evil, hear no evil, speak no evil' monkeys are seen in a mid shot where the camera lingers. This reflects the attitude of the people from Cythia Gifford and how kipps is kept hidden from the danger by the people as they did want him to go "chasing ghosts". The inside of the house is very low lit and covered in dust and cobwebs, this shows how long it's been left for, but also how old and powerful the Woman in Black is.

* filmed in places like Oakley Hose and Osons Place.
Marco Bellami ~~and~~ composed the sound motifs for both films and these were very significant. When doing the music

for Don't Be Afraid of the Dark Del Toro asked Beltani to use Planet of the Apes and other similar films like Alien for inspiration. When Sally is alone in her bedroom at night she hears her music lamp playing and the lullaby sounds peaceful however when they become darker and more distorted (something only the audience can hear) and we then realise she is in danger. The music is effective as we associate the motif with the creatures and

therefore danger. It plays on Sally's innocence and vulnerability.

The music used in ~~The Women~~ The Woman in Black is very similar to that in Don't Be Afraid of the Dark. Similarly it is a disturbed lullaby, which haunts the audience and plays on the innocence of the children that the Woman in Black is killing / persecuting. The *non-diegetic* music is heard by the audience each time the Woman in Black is present. The first time we hear it is in the prelude with the three girls. The scene had been almost muted and there was no laughter or chatter from the girls playing like you'd expect then suddenly the motif comes in. The girls stand up ~~and~~ ~~took~~ crushing the china tea set and walk over to the window before jumping and we then see the Woman in Black in the corner of the shot and realise it was her doing. From then on the audience only needs to hear the sound motif to realise she is present, this is apparent in the scene where we see Mr Jerome's daughter stood in the fire holding the oil candle, before she drops it we hear the sound motif, realise she is possessed and it's not until after that we see the Woman in Black stood in the corner of the room.

To conclude it's clear to see how many different people have influenced the making of both films. The stars in either also contributed significantly, for example Daniel Radcliffe plays Arthur Kipps our hero in The Woman In Black, we already know he'll take on the role of the hero due to his part in the Harry Potter series overcoming Voldemort. Katie Holmes is also effective as the stepmum ~~kim~~ Kim in Don't Be Afraid

of the Don as she usually plays the protective mother role, this is also reflected in her warm autumnal colour palette. Both films were also adapted from novels and television series so the script writers, such as Jane Goldman, would have had to change them slightly to make it more interesting for audiences watching a film, for example more jump scares were employed. Along with the directors, music producers, and executive producers it's easy to see the films are made up of many different authors' inputs.

Mark – 38 marks.

COMMENTARY

What the candidate did well

The response shows the range of features detailed above and does it very consistently and knowledgeably, hence this is a very secure level 4 response. The student engages fully with the question and is able to discuss a range of film artists as possible authors and do so in direct connection to the texts that they have prepared for examination. The student has produced a clear and very well informed response. Thus, it is abundantly clear that this is a response which demonstrates a high degree of subject knowledge at this level.

SECTION B – CINEMA IN CONTEXT,
QUESTION 3

Questions in this topic area will focus around aspects of economic, sociological and technological contexts impacting upon film production, distribution, exhibition and consumption from within the time period of 1895–1915.

It is expected that students will discuss films within their responses, but in difference to Section A, discussion of films here should take the role of supporting broader points about economic, sociological and technological developments or events in cinema in this time period. In common with Section A, it is expected that students are able to engage in a debate within their responses.

Question 3 'The American film industry moved to Hollywood purely to take advantage of the weather in California'. Discuss this view.

[30]

SAMPLE ANSWER: QUESTION 3 – HIGH LEVEL 3 RESPONSE

kinetograph. Once he patented it in 1892 other film makers would have to pay Edison money to use the camera or anything that used similar technology. Edison successfully built up a 'trust' of people that were able to use it. Smaller companies/studios couldn't afford to pay Edison and so they travelled to the West Coast (Hollywood) in order to make films there and escape paying the patent.

Though the main reason people moved there was to escape paying the patent the range of landscapes on offer were huge. Hollywood landscape varied from flourishing green areas to dusty, arid landscapes, meaning filmmakers had the opportunity to do almost anything. In the East Coast they were often confined to small indoor studios. When people first travelled to the west coast they reported back to people that they'd found 'film making heaven'.

World War 1 wasn't a primary reason for why people originally moved to Hollywood but it's why the industry flourished there and so more people eventually moved there to Hollywood etc. The US's main competition was Europe at the time, however once World War 1 broke out in Europe film making was nearly halted. Many people went to fight in the war, film making materials and equipment became increasingly expensive, whilst the places that manufactured them began making war supplies instead.

As the war was fought on European soil America remained unaffected whilst many studios in Europe were destroyed. In America they took advantage of their lack of competition and began filling theatres with their films made in Hollywood, generating huge profits. America remained neutral in WW1 until 1917 and even then the only problem they really faced was

loosing a few people who went to fight. After the war many filmmakers moved to Hollywood as their industry was flourishing where as in Europe the film making industry had been badly damaged.

To conclude although the weather did offer an advantage in Hollywood there was other factor like economic factor (patents) and better places to film (landscapes) and other global issues like World War 1 that put Hollywood above the East coast and so the industry moved there to take advantage of these things.

Mark – 23 marks.

COMMENTARY

What the candidate did well

The student has produced a response which ably discusses a range of salient factors which pertain to the question. In doing so, they engage in a sense of debate with the view offered in the statement enclosed within the question. Hence, this is a very secure level 3 response.

How the answer could be improved

To progress to level 4, the student could have offered some brief examples of films produced in the facilities offered by Hollywood and could have engaged further with the issues of Edison and the patenting of his technology and further explored the dynamics between this and the move to Hollywood. Additionally, some comparison of weather patterns between California (which are mentioned in the response) and the film industry's original home in New York would have been beneficial.

SECTION B – CINEMA IN CONTEXT,
QUESTION 4

Question 4   To what extent did advances in technology contribute to the development of storytelling in early genre films?

[30]

SAMPLE ANSWER: QUESTION 4 – LOW LEVEL 4 RESPONSE

4		GTR - Edwin S Porter 1904. in medidres.
		phantom ride. verimilitude.
		meanwhile shot. typical/generic
		narrative.
		realistic mise en scene.
		limited editing - less capturing.
		TTTM - melieres 1904.
		cuts - continuity errors.
		army fell, less realistic - paintings.
		theatrical narrative.
		mise -en-scene. very lavish.
		Superimposition to scene changes.
		creative - before 1966 trip to moon so all
		based on imagination.
		Edwin S. Porter
		The 1904 film. 'The Great Train Robbery' directed
		and produced by Edwin Porter provided the
		introduction of the first cowboy and western
		film ever. in terms of mise in-shot and
		cinematography, the motion picture is fairy
		advanced as it shows examples of cinemag-

raphic devices such as phantom rides, also known as tracking shots where we can see the train moving. Although now this is simple to achieve, this feature would have most probably been created by a camera man strapped to the front of the train. This in turn presents an idea of how influential and important cinema was

in 1904 as it shows dedication to the screen play and creation of narrative. This feature in 'The great train Robbery' develops the story telling as it creates tension in the scene as we can see the rapid movement of the train as the bugmans are fighting people on the train – this creates an element of risk and therefore captures the audiences attention.

However, one element of the film that I realised was a weakness was the scene changes. Throughout the whole 14 scenes presented, there are no fades or advanced scene changes only cuts which affects the continuity of the films and therefore reflects that the film is very early cinemagraphically. As well as this, there is very limited use of editing which makes the film less capturing as scenes are drawn out and lengthy whilst the actors are establishing the narrative to lead onto the next scene. To a 1904 audience, this wouldn't have been a problem, however after growing up with heavily edited and modernistic films,

viewing 'The Great Train Robbery' is difficult as you too automatically expect the action to occur rapidly.

As well as this, the acting is extremely theatrical as the actors used would have previously been stage actors and this was the style that was expected. Although, from a 21st century viewers perspective this is comical; it really adds a sense of verisimilitude as the narrative is understood more. This along with the suitable mise-en-scene of cowboy costumes provides a very innovative watch. However, if we look at ~~Porter's other~~ another ~~However in~~ film from the same era, the 1903 smash the 'gay shoe clerk' we can see the advances between the shot ~~in~~ motion picture with one key feature of a close up shot to the 10 minute long cowboy film that ~~the~~ 'the great train Robbery is.' Whilst in terms of mise-en-shot, the close up shot of the ladies foot really helps to produce meaning and narrative as it puts it as a focal point and therefore a focus. However, in 'The Great Train Robbery' the use of a meanwhile shot develops the narrative as it simply allows the director to portray two situations simultaneously.

Another early cinema film is the highly theatrical and arty 1904 film by melieres 'A trip to the moon'. Even though french cinema was known to be over flamboyant, this motion picture combines the use of some mise-en-shot with

creative mise-en-scene to develop the storytelling.

The director uses superimposition and layers to create scene fades and changes. This provides continuity and therefore captures the audience as it enables the motion picture to flow. In complete contrary to this, there is many continuity errors in terms of editing of the film as we see an image then it becomes obvious a cut has taken place as the actors are in a different position. This is firstly very frustrating as a 21st century viewer, however it does explain that this was an early development in cinematography so the fact that this is used at all is an innovation. As well as this, there is a scene in 'A trip to the moon' where a smoke machine is used to distract the audiences attention whilst a space alien disapears off the set. Although obvious to a 21st century viewer, to viewers at the time this would have been an innovation as they wouldnt have witnessed many films before so the introduction of fades and cinemagraphic tricks like this would have captured their imagination. In terms of mise-en-scene, the film is flamboyant and very OTT in the way it is costumed and as well as props that are painted into the background.
Overall, the use of technology to contribute to the development of the storytelling was

very useful. although it was still very
easy. little small uses of mise-en-shot would
have captured the audience as this is something
they wouldn't have witnessed before.

Mark – 25 marks.

COMMENTARY

What the candidate did well

Through well–chosen film examples – The Great Train Robbery and Voyage To The Moon – the student builds up a very strong response to the set question by being able to detail the range of technological innovations enacted by the directors of the two films and is also able to identify some of the limitations in storytelling skill evident and the reasons for this. In doing so, the student offers a well–rounded, knowledgeable level 4 response.

SECTION B – THE IMPACT OF WORLD WAR II ON BRITISH CINEMA (1939–45), QUESTION 5

Questions in this topic area will focus around aspects of economic, sociological and technological contexts impacting upon film production, distribution, exhibition and consumption from within the time period of 1939 – 1945.

It is expected that students will discuss films within their responses, but in difference to Section A, discussion of films here should take the role of supporting broader points about economic, sociological and technological developments or events in cinema in this time period. In common with Section A, it is expected that students are able to engage in a debate within their responses.

Question 5   Discuss the factors that account for high levels of UK cinema attendance during World War II (1939–45).

[30]

SAMPLE ANSWER: QUESTION 5 – HIGH LEVEL 2 RESPONSE

| 5 | B | ~~High~~ High levels of cinema attendance during World War II in the UK was due to the increase of escapist films. Cinema was at it's peak in 1945/6 with admissions of over 1·6 billion, however this fell by 55 million in 19·85. The cinema provided people with shelter, social gathering, comfort and warmth. It also gave people realistic depictions on the war with films such as 'In which we Serve' and 'we dive at dawn'. Both these films were made in in the 1940's during the second world war and represented Britain as being united, and presented the German enemy as idiotic and bad. 'In which we serve' was one of few films that presented a |

working class view, as a most films before the 1940's only represented an upperclass view. However, war films were not the most popular during the 1940's, in fact it was non-war films, such as 'The wicked lady' that pulled in the bigger audience. The reason for this was because it was an 'escapist' film. The wicked lady was a costume drama, therefore ~~putting the~~ making issues of everyday life during the war distant. 'The wicked lady', made in 1942 by Gainsborough studios created some sort of moral panic of women moving out of the domestic sphere. 'Barbra' ~~tak~~ in 'the wicked lady' ~~had~~ was a transgressive woman who needed to

5	B	have 'excitement' in her life. She was a
		sort of role model to women during the
		1940's as she subverted the typical role of
		a woman by not settling down to married life,
		instead she went out pleasing herself with
		robbery and had many 'lovers'* women in the
		1940's were taking on ~~men~~ male roles and
		jobs whilst their husbands were at war,
		and this was a social ~~anxiety~~ anxiety because
		women were now finding their own indipendance.
		So it was due to escapist films and realistic
		war ~~stuff~~ depictions, such as 'in which we
		serve' which represented Britain in unity and
		also included cinema verite when filming the
		men building the boat as it was filmed in
		a documentarive style therefore connoting
		realism, and also the comforts, women

and shelter of the cinema that increased cinema attendance in the 1940's in the UK.

* However, 'The wicked lady' also expressed the idea that if you lived a life of excitment and rule breaking you suffer the consiquences of your actions, as Barbara dies alone, ironically shot by her own lover.

Mark – 17 marks.

COMMENTARY

What the candidate did well

The response is led by textual examples – which is an entirely worthy approach – and focuses itself on some of the pleasures which may arise from viewing such films. This discussion is augmented by some relevant factual detail. Taken together, there is sufficient evidence of learning to achieve a level 2.

How the answer could be improved

To progress further, a slightly wider range of factors discussing cinema attendance would have been expected – this could be focussed on variety of content at the cinema (fiction films, newsreel footage in a pre–TV age) and also on a more detailed discussion of sociological factors – cinemas as a focus for community and as a literal place of safety during bombing raids or threats of them.

SECTION B – THE IMPACT OF WORLD WAR II ON BRITISH CINEMA (1939–45), QUESTION 6

Question 6   To what extent was British Cinema used as propaganda on behalf of the British government during World War II (1939–45)?

[30]

SAMPLE ANSWER: QUESTION 6 – LOW LEVEL 3 RESPONSE

> 6 | B | When the War broke out ^{2nd} on 3rd september 1939 the British goverment ~~made~~ made the ~~made~~ Ministry of Information on the 4th September 1939. This ~~united~~ goverment was in charge of all the propereganda that was made during the ~~films~~ war time. ~~This~~ This helped the Crown
>
> film unit start up in 1946 to start making propereganda films to go in the cinemas to show the woman at home what war was like. The MOI closed in 1952 but the Crown film unit changed its name but carried on.
>
> When these films came out into the cinema it was a national obsession. the percentage rose up 50 %, 61 %

when woman that came to the cinema. This was a diversion as well as entertainment, the goverment chose to close all cinemas because the where afraid that they where a target to planes. everyone started complaning but the goverment gave them a choice to open or not because ths was peoples only entertainment and to socialise. These cinemas showed whats was going on of during the war but the more films they made the more money they had to find for technology, staff ect and was hard back then to get the money to produce these films.

They started producing films such as "Went the day well" in 1962 that was a film about the war and "Millions like us" which was a film about the mobile woman at home getting out into factories to work during the war so its from both people. The films are about the men at war and what it like for the woman at home.

COMMENTARY

What the candidate did well

The response offers a range of key points to demonstrate understanding of the issue – sufficient to achieve a low level 3 for this question. As part of the mark scheme terms it – 'A mostly relevant and appropriate response to the set question'. Within the time to response, this response does deliver on this front.

How the answer could be improved

To progress further, some of the emerging points made about films such as 'Went The Day Well' and 'Millions Like Us' could have been extended in order to make the points clearer.

SAMPLE ANSWER: QUESTION 6 – HIGH LEVEL 1 RESPONSE

| 6 | B | The British government used cinema as propaganda during the World War II to basically brain wash people to believing is true when its either a lie or twisted a little bit to make someone look good or bad. Cinemas was not the only resource the government would used to get their message across. Propaganda was also used through newspapers, the radio and televisons at home. Propagand was used during the war to relax people and make them be calm thinking the government has this under control. Some examples of films which was made during the world war which contained propaganda were 49th parrell and the life and death of colonel blimp. |

Even though propaganda was used Frequently through out the war their was organisations storing it or making it not as bad as they portray it. Two of these organisations were BBFC which standed for British Board Censorship and MOI which stands for Ministry of Information. most people think they play the same role but

each are slightly different. the ministry of information was used for publistry and propaganda when BBFC was used for censorship The ministry of information was created in 1939 the day after the war started.

Each film which was created during the war which contained Propaganda followed a theme of war, violence and hate. normally when something contains Propaganda theirs normally someone who has all the blame put on them or the hate. From this we learned how Persausive the government can be. and how easy the government can brain wash their country to believable something when it could possibley be not true.

As my conclusion I would say the government did use propaganda Frequently through

out the war but was that right to do? Some would say no because they deserve to know the truth and some would say yes because it kept them ease at mind and stopped them from panicing.

Mark – 12 marks.

COMMENTARY

What the candidate did well

The response shows enough knowledge to achieve at the top end of level 1 – demonstrating some understanding of the period and the context in which cinema was operating.

How the answer could be improved

To progress further beyond level 1, the response needs to be more focussed on specific examples of films and to be able to discriminate about the intentions and outcomes of specific films, in place of the generalised and unspecific commentary offered here.

SECTION B – THE RISE OF THE BLOCKBUSTER, FORMAT WARS AND MULTIPLEXES (1972–1984), QUESTION 8

Questions in this topic area will focus around aspects of economic, sociological and technological contexts impacting upon film production, distribution, exhibition and consumption from within the time period of 1972 – 1984.

It is expected that students will discuss films within their responses, but in difference to Section A, discussion of films here should take the role of supporting broader points about economic, sociological and technological developments or events in cinema in this time period. In common with Section A, it is expected that students are able to engage in a debate within their responses.

Question 8 Explain the key reasons for the decline in British cinema attendance figures in the 1970s and early 1980s.

[30]

SAMPLE ANSWER: QUESTION 8 – LOW LEVEL 4 RESPONSE

8 During the 70s and early 80s British cinema attendance figures were closest at an all time low. Many theatres were forced to close as they weren't making enough money and the number of screens decreased dramatically: in the 30s/40s there was approximately 4,000 screens compared to the 70s/80s where there was only approximately 2,000. There were many reasons for the decline in cinema admissions including sociological factors like people's attitudes towards the cinema, economic factors such as how much it would cost people and unemployment rates along with technological factors.

'The Golden Age' of cinema ended in the '60s. The Golden Age describes the time when the same actors were seen in many of the same style films. This ended in the 60s and the audiences were no longer excited by new films coming out. Linking to this peoples attitudes of the cinema had changed and they were bored of seeing the same types of films. Also the theatres were becoming old-fashioned and outdated and people no longer wanted to see films in old fleapit cinemas (1/2 screen theatres, often small). The idea of the cinema no longer thrilled people and so they stopped going.

Economic factors also posed a problem for the cinema admissions rate. People felt going to the cinema wasn't worth the amount it costed and started to find alternative methods of entertainment. Television ownership also rocketed so it was cheaper and easier for people to watch things on the television at home with their family and friends. Unemployment was also becoming a problem and again people found they couldn't afford to go out as much.

There were also technological factors that lead to the decline of cinema admissions. The technology used in cinema was becoming old and outdated, not only could people experience better quality in their own homes but one of the biggest perks of cinema, the fascination it provided was gone. As previously mentioned television ownership was on the increase so people didn't need to leave their homes in order to get the same experience. Another factor linking to technology was the increase in car ownership. People could now travel further to experience a

range of different entertainment types. They also found they could go to places like the beach which was a virtually free experience.

The decline in cinema admissions didn't help improve the quality of cinema at all. As no one was paying to see films the cinemas couldn't afford to buy films from studios and therefore studios didn't want to risk making big budget films.

To conclude it's clear to see how many different factors contributed to the decline of cinema admissions in the 70s and 80s. Audiences grew bored of what the cinema had to offer, they found alternative methods of entertainment and technological advances took interest and 'buzz' away from the cinema. As a result as new films were big-budget and didn't appeal to audiences. It wasn't until 1985, when The Point (the first multiplex in the UK) saw cinema admissions increase again and multiplexes then took over. Within the first year The Point was open 2 nearby town centre cinemas (Bletchley and Newport Pagnell) closed down. This emphasises the point that the audience just wanted to see something more modern.

Mark – 25 marks.

COMMENTARY

What the candidate did well

The student has produced a highly knowledgeable response to the question – which encapsulates the economic, technological and sociological contexts. The response is clearly well informed by relevant aspects of cinema history up until the time period covered by the topic. All of this knowledge is used to very good effect and produces a level 4 response as a result.

How the answer could be improved

As with the student's other response in section B, there is room to improve this response by referring to some films to demonstrate the points argued. Nevertheless, this is a strong, detailed response at this level within an assumed writing time of 35 minutes.

SAMPLE ANSWER: QUESTION 8 – HIGH LEVEL 4 RESPONSE

The decline of British cinema of the 1970's to 1980's began with a number of sociological factors that included "urban poverty, unemployment and race conflicts."(BBC). In the early 1970's (1973) ~~a Notting Hill~~ the Notting Hill carnival unrest; ~~caused by~~ a year stand off ~~from the National~~ of mineworkers after a disagreement between ~~from~~ the National Coal Board and the National Union of Mineworkers alongside with unemployment that reached 3 million, the highest since the 1930's ~~meant that was~~ caused a widespread feeling that cinema-going was no longer a fashionable activity". This caused a decline ~~from £642~~ 156.6 ~~million~~ in attendance figures from 156.6 m (1972) to 54 m (1984) ~~beggin~~ thereby beginning the demise of British film industry.

The ~~techno~~ economical factors that collaborated in the decline of British cinema ~~include~~ begin ~~so~~ In 1973 with Denis Healey's tax rise as well as an Introduction of VAT in cinema tickets that meant cinemas were now more expensive than ever ~~before~~. Even worse a year later a 75%

tax rise in foreign producers and stars caused a ~~film~~ discouragment in foreign investment which eventually ~~led~~ helped on the decline of British Cinema as sequels from films that had been partially made here such as

Star Wars (1977; Spielberg) were now fully made in America.

Additionally in 1980 the British entertainment conglomerate Rank Ltd closed their film production after having invested only £1.5 million a year from 1971-1976. This caused a negative impact in British audiences as less being invested in British film. Alongside Rank, FTC a T.V. company also closed in 1980 after producing a number of films like "Can't Stop the music" and "Raise the Titanic" (1980) which received negative profit in the box office. The first £7 million out of £40 million budget and the other £9 million out of £20 million budget - this ultimately sunk the company leaving Britain with less creative talent and decreasing the domestic investment in film production. Moreover, which was noticeable as by 1980's cinemas admissions had dropped to 100 million from 156.6 in 1972.

A final key economical factor came in 1984 when the Chancellor of Exchequer released the year's finance investment showing the lack of initiative investment in film production; this meant that less promising filmmakers

would be able to try produce their films, eventually leading to a lack of B and decline of British cinema that has been affected even today's generation.

The technological factors that affected the decline of British cinema include the popularisation of T.V and audience fragmentation as in 1984 a new TV channel was introduced - Channel 4. audiences had more choice at home causing them to a decline in cinema admissions that had reached the all time low 54 million. In addition, city centre cinemas were being affected by suburbanisation and dated sound system whilst "Odeons were converted into triples" (Guardian) creating even "poorer sightlines... tiny screens... and problems with sound" (Guardian) these technological underdeveloped screens caused an uncomfortable cinematic experience that together with the rise in cinema tickets caused a an audience discouragement to attend.

(✱) look at next page

Lastly in ~~1984~~ 1985, The Point in Milton Keynes caused

All of these factors led to the first multiplex in The Point in 1985 opened by Gerard Buckle. "one of the twenty something" that the (Guardian) that researched in Kansas and brought the American model here.

This was the start of start of the end of the decline as in its find two years it reached 2 million admissions. It happened to due to its the better "state of the art technology, more film choice, freep parking, vast variety of snacks available" that attracted audiences until finally reaching attracted audiences.

→ One more technological factor is the fact that disaster films at the time such as Towering Inferno (Guillermin) 1974) and the Poseidon Adventure (Neame) 1972) were not offering the excapism adu audiences needed. a This caused a decline world-wide but was eventually resolved with the Blockbuster. g

→ At By mid 1990's the multiplex had spread increasing British cinema admissions to 100 million

Mark – 30 marks.

COMMENTARY

What the candidate did well

The student offers a very knowledgeable response which is well able to demonstrate a thorough understanding of the historical period of the top. The quantity and quality of factual detail, which the student makes relevant to the question is impressive at this level and within the timescale to respond to this question. A very clear level 4 response.

SECTION B – DEVELOPMENTS IN 21ST CENTURY CINEMA AND FILM (2000 – PRESENT),
## QUESTION 9

Questions in this topic area will focus around aspects of economic, sociological and technological contexts impacting upon film production, distribution, exhibition and consumption from within the time period of 2000 to the present.

It is expected that students will discuss films within their responses, but in difference to Section A, discussion of films here should take the role of supporting broader points about economic, sociological and technological developments or events in cinema in this time period. In common with Section A, it is expected that students are able to engage in a debate within their responses.

Question 9 'Online film distribution will lead to the death of cinema'. To what extent do you agree with this view?

[30]

SAMPLE ANSWER: QUESTION 9 – HIGH LEVEL 1 RESPONSE
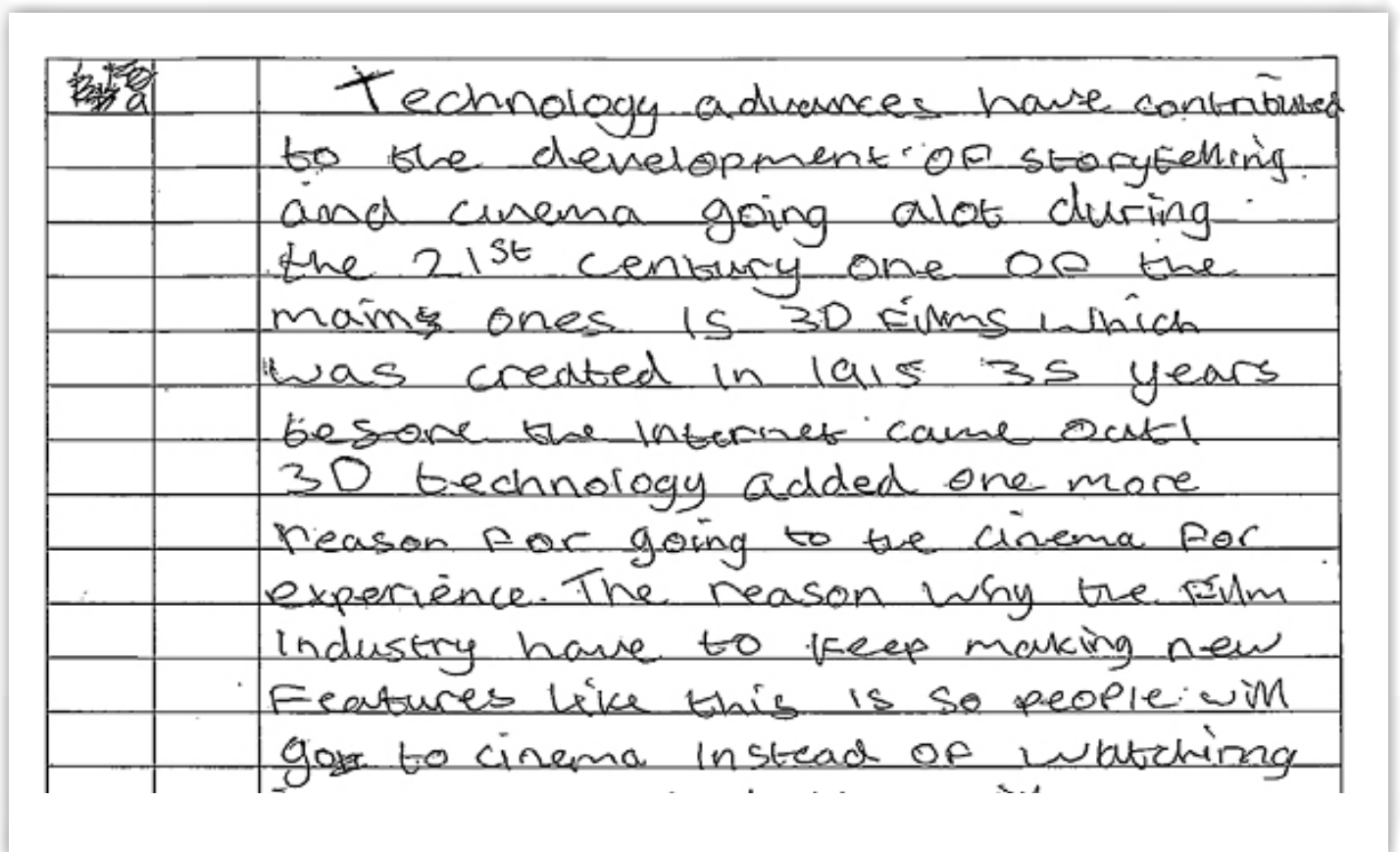
it at home, and the will cause the film industry to go bankrupt because they be spending more money then they actually be making back.

Since the use of online film distribution it has brought positives but also negatives. Since the popularity of computers and the internet, film profits have gone down due to the use of downloading and watching movies online instead of -for free going to the cinema and watching them. This is why they use features like 3D to keep people going to the cinema. They tried to counter online piracy by releasing websites like

Love Film and netflix where you can subscribe for membership and watch movies couple months after the cinema release date.

If the film industry doesn't continue to realease new features like 3D graphics it will loose the experience of going due to how you can have 3D televisions now. Film industrys are also trying to counter piracy by shutting down websites which contain this, an recent example of this was Isahunt which got shut down for a while but recently came back up with content.

still some piracy, continue this shows even though the government are trying to stop this people are still fighting against it.

As my conclusion I would say do not agree or disagree with this statement because its all based on what they do in the future and if they will be able to stop piracy completely otherwise yes i do agree.

Mark – 11 marks.

COMMENTARY

What the candidate did well

The response has a limited amount of points to make in response to the question chosen – enough to take it towards the top end of level 1, but not beyond.

How the answer could be improved

To be able to make the leap into level 2 and further, the response would needed to be much more focussed on the issue at hand and better marshalled some of the facts available to them. However, the response too quickly slips onto other points such as internet piracy without being clear enough about the connections between 3D and its potential longevity and the threat potentially posed by internet piracy. As has mentioned with another section B response, the key academic skill of selecting relevant material to the question is not in strong enough evidence in this response.

SECTION B – DEVELOPMENTS IN 21ST CENTURY CINEMA AND FILM (2000 – PRESENT), QUESTION 10

10 Discuss the view that 3D films represent a major part of the future of cinema.

[30]

SAMPLE ANSWER: QUESTION 10 – HIGH LEVEL 4 RESPONSE

10		3D films will represent the future of cinema.
		The so Most sociological factors disagree with such view. Kermode states "3D is the oldest trick in the book" mainly primarily used as a "marketing ploy" to "make audiences pay a higher price for badly made films" (Guardian -). His highly viewed opinion goes against the view that 3D could be the future of cinema.
		To further support his opinion a Guardian Poll in 2012 showed only 16% would choose the 3D option leaving 84% more willing to go for the 2D option. In addition Dob Mitchell (variety, 2012) said "people are becoming pretty sophisticated about what they genuinely need to see in ... 3D". This proves that 3D will not neccessarily form a

major part of the future of cinema. as audiences have become fragmented.

However, a key economical factor is in the fact that China has invested in "10000 new 3D screens forming a quarter of the worlds 3D screens" This suggests that if one of the world's most powerful nation is investing in 3D, surely it will form a major part of future cinema. Additionally, 3D films are cheaper to distribute, meaning it benefits the industry who will be willing to invest,

Even more, Avatar (Cameron: 2009) reached the highest grossing worldwide of $2.8 Billion, with 80% of the first weekends sales coming from 3D Sales. This statistics will provoke industries to invest in 3D cinema. As in 2013 the highest grossing film The HOBBIT.DOS (Jackson: 2013) showed another 45% profit came from 3D sales resulting highly beneficial for industries Supporting the view Nonethelen, audiences are not as supportive as cinema tickets in an Odeon have a £2 raise for a 3D option — the higher cost could go against the argument that 3D will be the future of cinemas as more people will look for cheaper options such as piracy.

Technological factor that could suggest 3D will be a major part of 3D cinema is the fact that it creates more obstacles for piracy as audiences are not able to have the

3D option on their laptop screens. Yet this can be argued since The Hobbit (2012: Jackson) was the most downloaded film in 2013 yet it also maintained number one at the box office. Therefore 3D is a way to drive to audiences back into the cinema for a "shared experience" and this will attract is a important factor for

10   Firstly as technol the industry that supports the view that 3D will be the future of cinema.

Finally, as technology develops better 3D is done with the creation of the Fusion Camera System (2009) which has been used in Avatar (Cameron: 2009) Life of Pi (Lee: 2012) and and Hugo (Scorsese: 2011) all number one at the box office showing that better 3D can cause a decrease in cinema admissions and an improvement in cinematic experiences audiences cannot get anywhere else

More As to conclude, directors are using 3D to their advantage producing films "that must be seen in the cinema" (Cuarón). For example Gravity (2013: Cuarón) it's an innovative example of 3D improvement grossing $700 million and winning 10 oscars it shows that development of technology will mean 3D films represent a major part of the future of cinema even if it's argued by some.

Generally
~~Personally,~~ most 3D films are blockbusters that
are converted into 3D examples of these are
from Man 3 (2012) and Despicable me 2 (2013)

that attract a mainstream audience therefore
Guardian readers or critics might not be
those targetted.
Subsequently, a factor against this view is
the spread of new cinematic experiences
Such as Secret Cinema, Edible cinema and/or
VOD. This new ways of exhibition and
experiences ~~could also be~~ are against and
perhaps argue that 3D would be a major
part of future cinema.

Mark – 28 marks.

COMMENTARY

What the candidate did well

The student demonstrates a very high degree of knowledge of the 3 relevant contexts to section B, detailing relevant points from all 3 areas and in doing so, being able to support points with film examples, plus, details of financial performance. Very pleasingly, this response offers an international dimension with the very useful discussion on the spread of 3D in China. For the breadth of the response and the detail it manages to contain, this is a clear level 4 response.

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